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C. A. ELLIS,
Music Hall.

BOSTON, WEDNESDAY, JUNE 26, 1889.

SUMMER SEASON.
Vol. IV. No 23

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SUMMER SEASON OF 1889.

THE MUSIC HALL Promenade Concerts.

FIFTH SEASON.

Mr. AD. NEUENDORFF, Conductor.

C. A. ELLIS - - - - - Manager.

PROGRAMME FOR THIS EVENING.

FROM 8 TO 11.

- | | |
|--|------------|
| 1. HULDIGUNG'S MARCH | WAGNER |
| 2. OVERTURE, "Jubel" | WEBER |
| 3. WALTZ, "Kronungslieder" | STRAUSS |
| 4. SELECTION, "Mikado" | SULLIVAN |
| | |
| 5. OVERTURE, "Sakuntala" | GOLDMARK |
| 6. *a. INTRODUCTION to the 4th Act of "La Vierge" | MASSENET |
| (For String Orchestra.) | |
| *b. DIVERTISSEMENT, from the Ballet "Naila" | DELIBES |
| 7. PROCESSION OF ELSA INTO CHURCH, from the 2d Act of
"Lohengrin" | WAGNER |
| 8. GRAND POLONAISE in E | LISZT |
| | |
| 9. OVERTURE, "Girofle-Girofla" | LECOQC |
| 10. WALTZ, "Nachtfalter" | STRAUSS |
| 11. INTRODUCTION to the 5th Act of "Manfred" | REINECKE |
| 12. GALOP, "Kosackenritt" | MILLOECKER |

* The audience is requested to preserve silence during the performance of these numbers.

Friday, June 28 . . . First Appearance of Sig. CAMPANRI

Chickering & Sons Concert Grand used at these concerts. Warerooms, 152 Tremont Street.

Vocalion Organ from the Factory of Mason & Risch, Worcester. E. W. Tyler, Agent, 178 Tremont St.

The Programme for to-morrow Evening appears on Page III.

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Boston Music Hall Bulletin

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DURING THE SUMMER SEASON.

NOTICE TO ADVERTISERS.

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PRESS OF ALFRED MUDGE & SON.

LINES by Frederic Corder:—

See where the awful barrel organ comes,
Imbued with odors of a hundred slums!
Survey its ragged guide, whom dirt has
browned;

With lusty arms he grinds the handle round.
His fustianed limbs, in antic posture spread,
His fingers ever wand'ring o'er his head,
A mighty medium for contagion's germs:
O let him not approach on any terms!
His matted locks yon ape investigates,
They sleep together; ne'er were fitter mates.
How like their postures and their suppliant
grins!

The handle turns and suffering begins;
In vain the tortured listener bids them cease,
In vain he seeks to summon the police.
Throw out a coin and bid him then move on,
Straight is the nuisance quelled, the organ
gone.

"ARE you fond of music?"

"Yes; passionately. I never go to bed without playing one of Beethoven's glorious sonatas on my comb and tissue paper—never."

"I LOVE the old piano still," sings a poet.
So do the rest of us, only we should n't limit
our affection to an old piano. Any kind of a
piano that is still always arouses our enthusiastic love.—*N. Y. Tribune.*

THE following humorous description of a
fugue is taken from an article by S. R. Thompson:—

First you deliver your phrase,
Nothing propound, that I see,
Fit in itself for much blame or much praise—
Answered no less, where no answer need be;
Off start the Two on their ways.

Straight must a Third interpose,
Volunteer needlessly help!
In strikes a Fourth, a Fifth thrusts in his nose,
So the cry 's open, the kennel 's a-yelp,
Argument 's hot to the close.

One dissertates, he is candid;
Two must discept—has distinguished;
Three help's the couple, if ever man did;
Four protests; Five makes a dart at the thing
wished;

Back to One goes the case bandied.
One says his say with a difference;
More of expounding, explaining!
All now is wrangle, abuse, and vociferance;
Now there's a truce, all 's subdued, self-restraining;
Five, though, stands out all the stiffer hence.

BÜLOW says of us:—

"America has advanced with seven-league boots, and with Edison electricity pace." Talking of matters musical on this side of the Atlantic, Von Bülow declares: "I am not ultra-Wagnerian, and deprecate the attempt to place his works on a pedestal above many other great composers. I knew Richard Wagner well, and helped to advance his school in Germany; but I am sensible and unprejudiced enough to believe there are other composers. It is to Johannes Brahms, of Vienna," the great pianist added, "that I owe redemption from the ultra-Wagnerian school. Broad and catholic in his musical views, he taught me that there are many musicians, many composers, not one. To sum up what I think, I will tell you what I wrote in a young lady's album recently. It was—'I believe in Bach the father, Beethoven the son, and in Brahms the holy ghost of music.'"

BESIDES the Concerts which are to take place during the Paris Exhibition in the Trocadéro, M. Alexandre Guilmant will give his annual Organ Recitals in the same place on the 13th and 27th inst. M. Colonne will conduct the orchestra, and it is proposed to make the Recitals of exceptional interest for the benefit of Exhibition visitors. The first of the five Grand Exhibition Concerts of classical music took place at the Trocadéro on the 11th ult., under the direction of M. Lamoureux. The Conductors of the remaining Concerts will be MM. Colonne, Garcin, Danbé, and Vianesi respectively.

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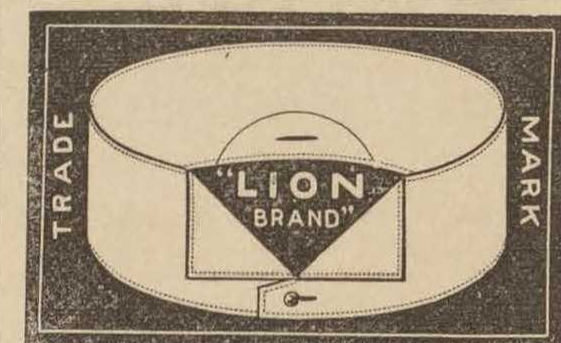
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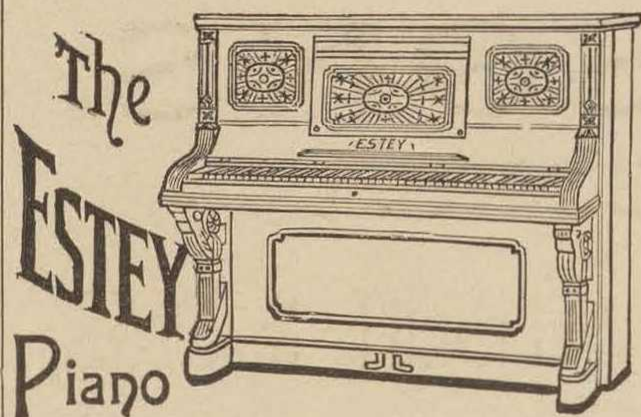
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THURSDAY EVENING, JUNE 27, 1889.

PROGRAMME.

1. ARION CARNIVAL MARCH. FAUST
2. OVERTURE, "Ruler of Spirits" WEBER
3. WALTZ, "Lustfahrten" STRAUSS
4. SELECTION, from "Die Walkure" WAGNER
5. OVERTURE, "William Tell" ROSSINI
6. *a. "In the Mill" GILLET
*b. "Al Fresco" ZAVERTHAL
7. GAVOTTE, "Beauties Cunning," from the Comic Opera "The May Queen" CZIBULKA
8. *SUITE FROM THE MUSIC TO "PEER GYNT" GRIEG
(a) In the Morning.
(b) Asa's Death.
(c) Anitra's Dance.
(d) In the Hall of the Mountain King.
9. OVERTURE, "Masaniello" AUBER
10. WALTZ, "Wine, Women, and Song" STRAUSS
11. ARABIAN SERENADE LANGEY
12. GALOP, "In Haste" STRAUSS

*The audience is requested to preserve silence during the performance of these numbers.

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2. Chanson des Lavandières.
3. 'T was April.
4. Raft Song.
5. Before the Daybreak.

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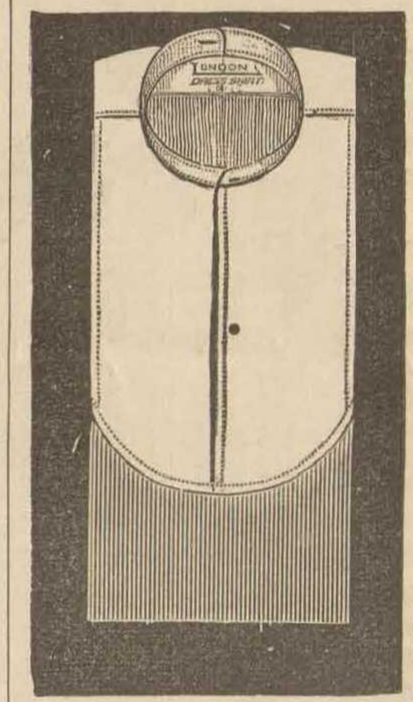
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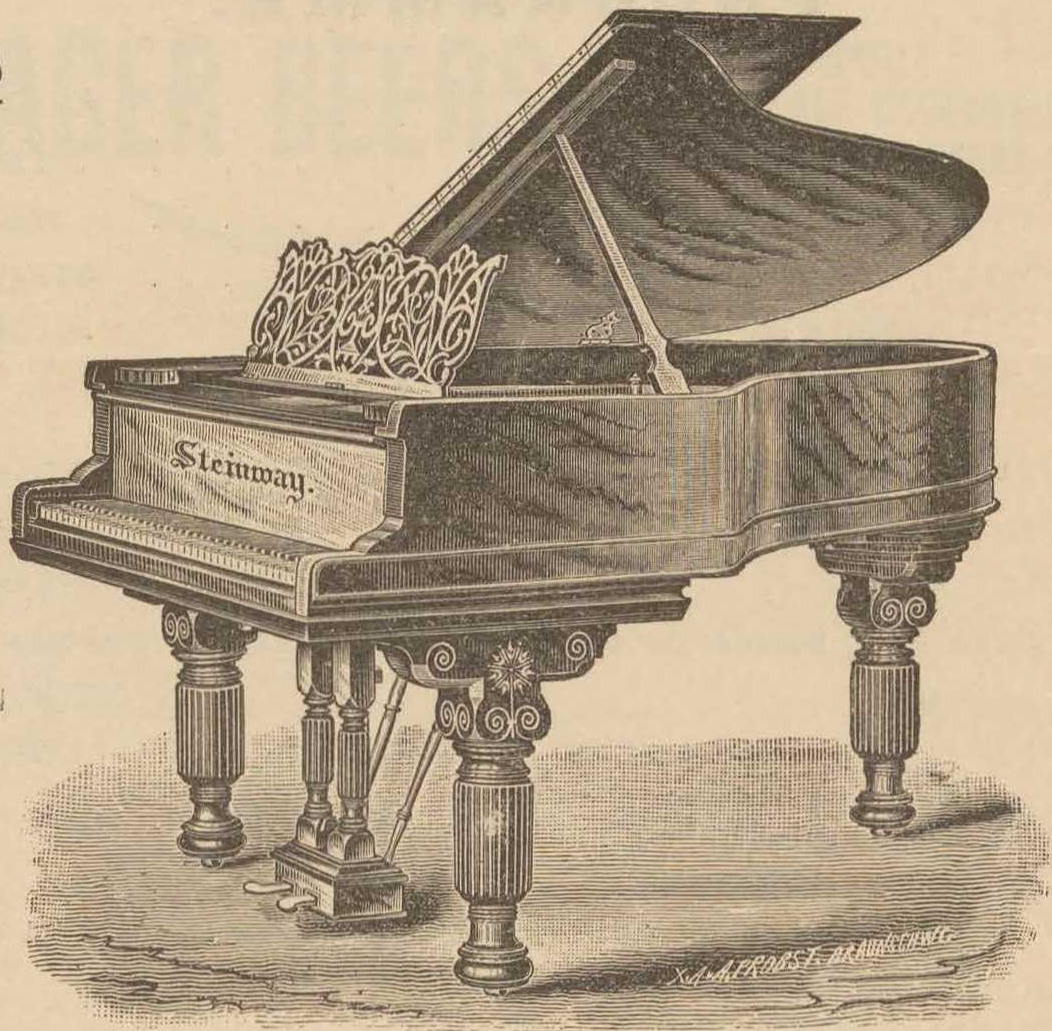
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ANSWER. A good Horse SHOULD have a SHINY COAT but MAY not
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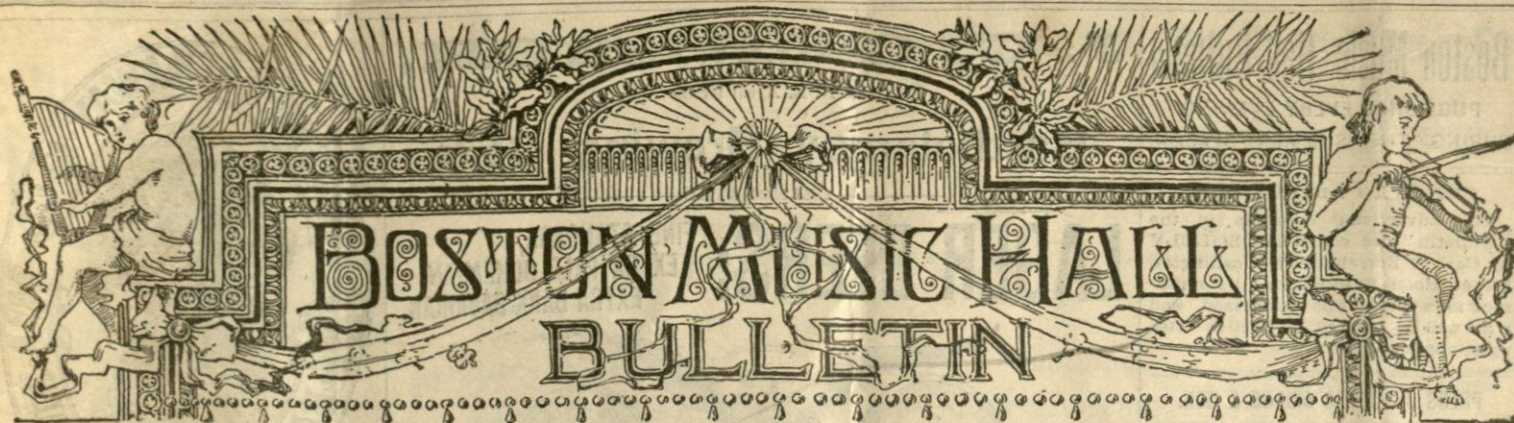
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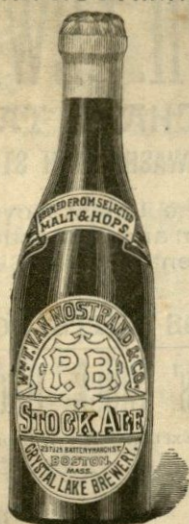
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GEORGINE VON JANUSCHOWSKY and SIG. G. CAMPANARI.

- | | |
|---|-----------|
| 1. MARCH, "The Promenades" | KNECHT |
| 2. OVERTURE, "A Midsummernight's Dream" | A. THOMAS |
| 3. WALTZ, "Feenmarchen" | STRAUSS |
| 4. ARIA from "Dinorah" | MEYERBEER |
- SIG. G. CAMPANARI.

- | | |
|---|-------|
| 5. OVERTURE, "Der Freischutz" | WEBER |
| 6. GRAND ARIA from "Der Freischutz" | WEBER |
- GEORGINE VON JANUSCHOWSKY.

- | | |
|--|---------|
| 7. SCENES PITTORESQUES | MASSNET |
| a. Marche. b. Air de Ballet. c. Angelus. d. Fete Boheme. | |
| 8. GRAND DUET from "La Traviata" | VERDI |
- GEORGINE VON JANUSCHOWSKY and SIG. CAMPANARI.

- | | |
|---|------------|
| 9. OVERTURE, "Les Dragons de Villars" | MAILLART |
| 10. WALTZ, "Flots de joie" | WALDTEUFEL |
| 11. SERENADE | MOSZKOWSKI |
| 12. GALOP, "Auf und davon" | STRAUSS |

Wednesday, July 3	COMIC OPERA NIGHT
Thursday, July 4	NATIONAL AIRS
Friday, July 5	FRENCH OPERA NIGHT—GEORGINE VON JANUSCHOWSKY, SOLOIST
Saturday, July 6	GALA PROGRAMME, AND CLOSE OF THE SEASON

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PRESS OF ALFRED MUDGE & SON.

MUSICIAN.—I saw you among the audience at the oratorio of "The Creation" the other evening.

EMINENT DIVINE.—Yes. I felt that it was my duty to go and hear it; but it was dreadfully tiresome. Between the long-drawn-out recitatives, the endless repetitions in the arias and choruses, the hard seats in the hall, the necessity of remaining quiet all the time, and the cramped up position in which I had to sit, I was nearly dead by the time they got through.

MUSICIAN.—You should sit among the congregation in a church for a while and get hardened.—Puck.

MUSICIANS AND THEIR DISTRICTS.

Behind the Strand the nigger minstrels stalk,
On Thames's bank Salvation armies walk,
The vocal sailor suburbs doth explore,
The harp and cornet haunt each tavern door,
From house to house the bagpipe goes its rounds,
With myriad organs Pimlico resounds;
The Clapham clerk for slumber sighs in vain
While round him shrieks the frequent railway train.

To blind accordions all stretch generous hands,
And where's the district free from German bands?
But in Mayfair's patrician halls arise
The sweetest strains of all—"Two lov-e-ly black eyes!"

London Musical World.

THE GOOSE AND THE HOARSE.

A FABLE.

A little goose who was sucking asparagus at a ball supper, thought herself affronted by a hoarse singer who fed near her, and in honeyed accents thus addressed him: "I am certainly a more noble and perfect genius than you, for the whole range and extent of your faculties is confined to one talent. I can walk upon the platform as well as you can. I can both sing and recite. I can act, paint Christmas cards, play the piano and violin, and write very tolerable verses; I enjoy the different powers of music, literature, and criticism." The hoarse singer, snorting somewhat disdainfully, replied, "It is true you are in society, but you cut no very distinguished figure there. You sing, indeed, but produce your voice so badly that you have no right to put yourself on a level with Signorina A—or Fraulein B—. You have a superficial knowledge of the piano and violin, but can neither read at sight nor transpose. And when you come on in charades or amateur theatricals, with your tight stays and ill-managed voice, you bring upon yourself the derisions of all beholders. I confess that I only know one song, but my voice is good, my phrasing correct, and my vocalization elegant and refined. How great the power of my chest C! How astonishing its resonance! I had rather be limited to one talent and be admired in a single song than attempt several lines and be but an amateur in all."—F. CORDER.

MR. WRAGGS (to lodging-house clerk).—See here, mister, I can't sleep, because dat feller in der nex' room snores so awful!

CLERK.—Bah! Yer did'n't expect to get a lullaby by der Metropolitan Opera House Orchestra fer fifteen cents, did yer!—Puck.

"Mr. Heinrich Neal, son of the artist, David Neal, is winning fame as a composer. When but twelve years of age he attracted the attention of Josef Rheinberger at Munich, and soon after entered the Conservatory there. He was then by seven years the youngest pupil in the institution. He remained there four years, and graduated last year at the age of seventeen. A part-song by him for mixed voices was sung at a Conservatory concert, and three of his compositions, written when he was but eleven years old, were performed at the Orangerie concerts in Amsbach. His studies will be pursued at Paris under Saint-Saëns. The lad was born in Munich, and his mother is German."

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Sole N. E. Agent for the

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WEDNESDAY EVENING, JULY 3, '89.

COMIC OPERA NIGHT.

PROGRAMME.

1. MARCH, "Infantry" **MOLDAUER**
2. OVERTURE, "Ruy Blas" **MENDELSSOHN**
3. WALTZ, "Freudenklaenge" **RESCH**
4. OVERTURE, "Prince Methusalem" **STRAUSS**
5. SELECTION, "Mikado" **SULLIVAN**
6. OVERTURE, "Girofle-Girofla" **LECOCQ**
7. SELECTION, "Falka" **CHASSAIGNE**
8. OVERTURE, "Fatinitza" **SUPPE**
9. SELECTION, "Erminie" **JAKOBOWSKY**
10. OVERTURE, "Stradella" **FLOTOW**
11. WALTZ, "Wiener Blut" **STRAUSS**
12. GALOP, "Mit Lust und Liebe" **FAUST**

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Music Sellers and Publishers,
28 WEST STREET.

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ETHELBERT NEVIN. Op. 5.

- No. 1. Herbstgefühl.
2. Chanson des Lavandières.
3. 'T was April.
4. Raft Song.
5. Before the Daybreak.

These songs show a decided advancement over former work, and are sure to delight.

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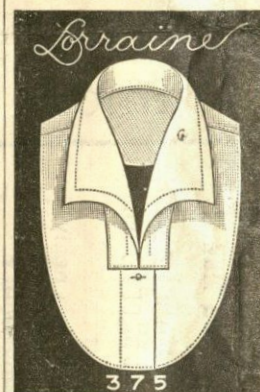
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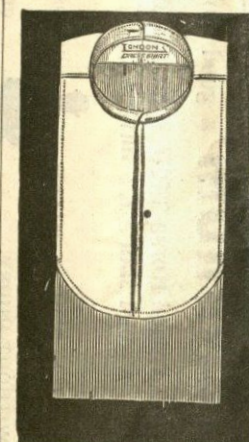
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CONUNDRUM What is the difference between ?
a good Horse and a good Man
ANSWER. A good Horse SHOULD have a SHINY COAT but MAY not
A good Man MAY have a SHINY COAT but SHOULD not



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PUBLISHED BY
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BOSTON, SATURDAY, JULY 6, 1889.

SUMMER SEASON.
Vol. IV. No. 32

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SUMMER SEASON OF 1889.

THE MUSIC HALL Promenade Concerts.

FIFTH SEASON

Mr. AD. NEUENDORFF, Conductor.

C. A. ELLIS - - - - - Manager.

PROGRAMME FOR THIS EVENING.

FROM 8 TO 11.

CLOSING CONCERT.

Georgine Von Januschowsky & Sig. G. Campanari, Soloists.

- | | |
|---|---------|
| 1. MARCH, "The Promenades" | KNECHT |
| 2. OVERTURE, "La gazza ladra" | ROSSINI |
| 3. WALTZ, "Lustschwärmer" | STRAUSS |
| 4. ARIA, "Ernani" | VERDI |
- SIG. G. CAMPANARI.

- | | |
|---|-------------|
| 5. OVERTURE, "Midsummernight's Dream" | MENDELSSOHN |
| 6. ARIA from "Carmen" | BIZET |
- GEORGINE VON JANUSCHOWSKY.
- | | |
|---|--------|
| 7. FINALE of 1st Act of "Lohengrin" | WAGNER |
| 8. GRAND DUO from "Traviata" | VERDI |
- GEORGINE VON JANUSCHOWSKY and SIG. CAMPANARI.

- | | |
|---|-----------|
| 9. OVERTURE, "Raymond" | A. THOMAS |
| 10. WALTZ, "Longing" | SZEBOR |
| 11. PARAPHRASE, "How fair art thou" | NESVADBA |
| 12. GALOP, "Thunder and Lightning" | STRAUSS |

Monday, July 8. MR. AD. NEUENDORFF'S ANNUAL CONCERT

Chickering & Sons Concert Grand used at these concerts. Warerooms, 152 Tremont Street.
Vocalion Organ from the Factory of Mason & Risch, Worcester. E. W. Tyler, Agent, 178 Tremont St.
The Programme for Monday Evening appears on Page III.

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and have a Brace of English Chops,
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or a Broiled Live Lobster, with a
Mug of the Famous Musty Ale,
and by the by this Ale is not
sold by any other firm in Boston,
even if it is so advertised.

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PRESS OF ALFRED MUDGE & SON.

(From "Musical Evenings at Home.")

TUTOR, GEORGE, AND HARRY.

T. — Come, my boys, let us stand awhile at the dining-room window for amusement. I don't know how your young brains feel after six hours of lessons, but mine is quite stupefied.

G. — I am not stupefied, but I feel very giddy.

H. — And I am giddy and stupid too.

T. — When you have rested for ten minutes you shall resume work. Meanwhile we will read out of an improving book I have in my pocket. [A piano organ, drawn by two Italians, stops opposite the window.]

H. — What a wonderful instrument! How penetrating in its tone! Pray what is it?

G. — I can tell you that. It is an organ. Don't you see the Italians?

T. — Yes, it is an organ — the noblest musical instrument this country produces; not only grateful to the ear, but of the greatest importance as an educational medium.

H. — I should like to know something about it.

T. — Very well, then, instead of reading, we will sit and talk about organs. George, you knew the organ by its Italians — should you have known it if there had been none?

G. — I don't know. I believe not.

T. — The giant species of piano-organ now before us is, however, the most powerful of all, and requires, as you see, two attendants.

H. — Must they be always Italians?

T. — By an occult law of nature none but an Italian seems able to grind the handle with the requisite evenness.

H. — I am glad to hear it. I should like to be an organ grinder. It cannot be more difficult than the church organ.

T. — And why so?

H. — Don't you remember in the words of that song it is now playing — "The Lost Chord" — it says that the young woman played A-men once by accident, and, although she tried all the rest of her life, could never hit on the notes again? Now no instrument can be more difficult than that.

T. — Very true; but it was, perhaps, the fault of the performer.

G. — I have read in Darwin's "Origin of Species" that an organ expands with use and dwindles from disuse. Does this apply to street organs?

T. — Certainly it does. Mr. G. du Maurier has pointed out that when an Italian depends wholly on his instrument this attains gigantic proportions, as in the specimen now before us, whereas if he seeks other means of attracting patronage, such as a monkey or a crippled performer, the organ shrinks to mean size and feeble powers.

G. — Yes, I have noticed that myself.

T. — Some consider that the monkey and the infant which frequently inhabit an egg-box under the instrument are in effect parasites which undermine its constitution.

H. — And these parasites have others which live upon them, have they not?

T. — Yes; as the song you were speaking of just now says:

Seated one day on the organ,
I was weary and full of fleas.

It is a curious illustration of Nature's chain of existence. But I have now told you the chief characteristics of the organ, an instrument so beautiful that it is a fit adjunct to the habitation of the first nobleman in the land.

H. — I wonder, then, that all rich gentlemen do not have one in their houses.

T. — Many of them who are not skilful enough to play the banjo have made a study of this instrument. — F. Corder.

"The Tower of Babel was typified in miniature at a recent production of 'Gli Ugonotti' at Milan. The cast included Mr. Metellio, a Frenchman; Mrs. Arkel, a German; Miss Klamsinski, a Pole, and Mrs. Synnerberg, a Finn. It is permissible to imagine the pleasing variety with which the *lingua Toscana* was executed under the circumstances."

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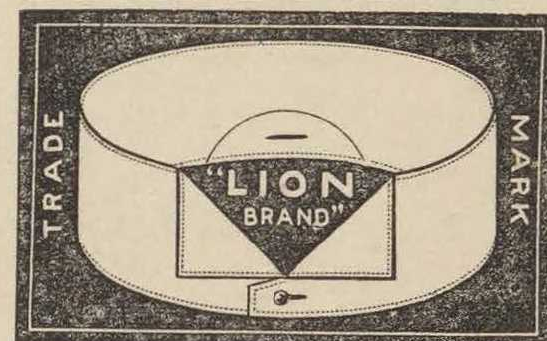
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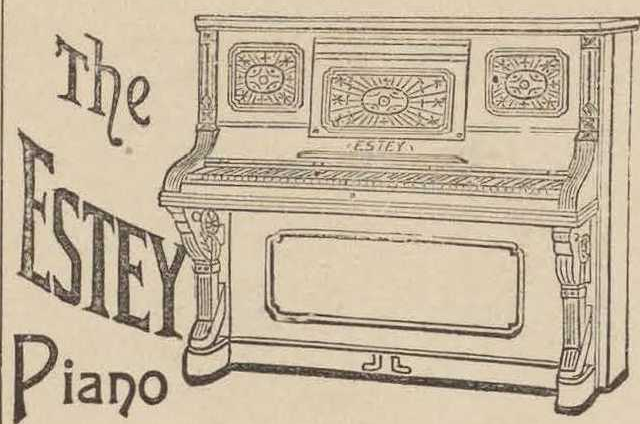
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MONDAY EVENING, JULY 8, 1889.
MR. AD. NEUENDORFF'S ANNUAL CONCERT.
Georgine Von Januschowsky & Sig. G. Campanari, Soloists.

PROGRAMME.

1. CORONATION MARCH from "Le Prophete" . . . MEYERBEER
2. OVERTURE, "Il Guarany" . . . GOMEZ
3. WALTZ, "Schat" . . . STRAUSS
4. ARIA from "Barber of Seville" . . . ROSSINI
SIG. G. CAMPANARI.
5. OVERTURE, "Flying Dutchman" . . . WAGNER
6. GRAND ARIA from "Il Travatore" . . . VERDI
GEORGINE VON JANUSCHOWSKY.
7. *a. ADAGIO in G . . . BARGIEL
(Cello Solo by Mr. Alex. Heindl.)
*b. FILIGRANE . . . LACKENBACHER
(String Orchestra.)
8. GRAND DUO from "Rigoletto" . . . VERDI
GEORGINE VON JANUSCHOWSKY and SIG. G. CAMPANARI.
9. OVERTURE, "Fatinitza" . . . SUPPE
10. WALTZ, "Simplicius" . . . STRAUSS
11. REVERIE . . . VIEUXTEMPS
12. GALOP, "Nur Fort" . . . STRAUSS

* The audience is requested to preserve silence during the performance of this number.

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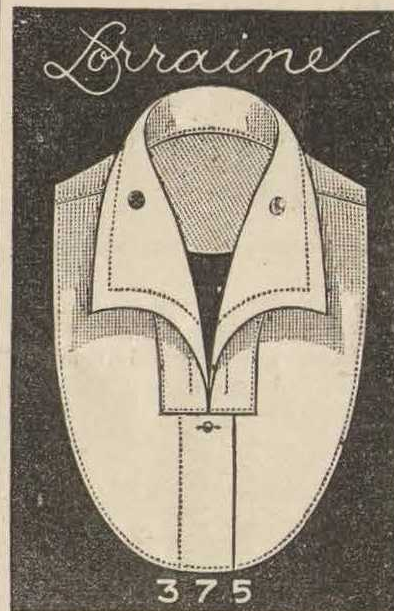
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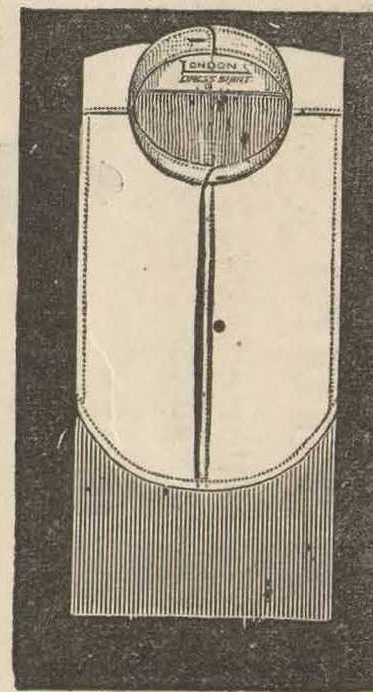
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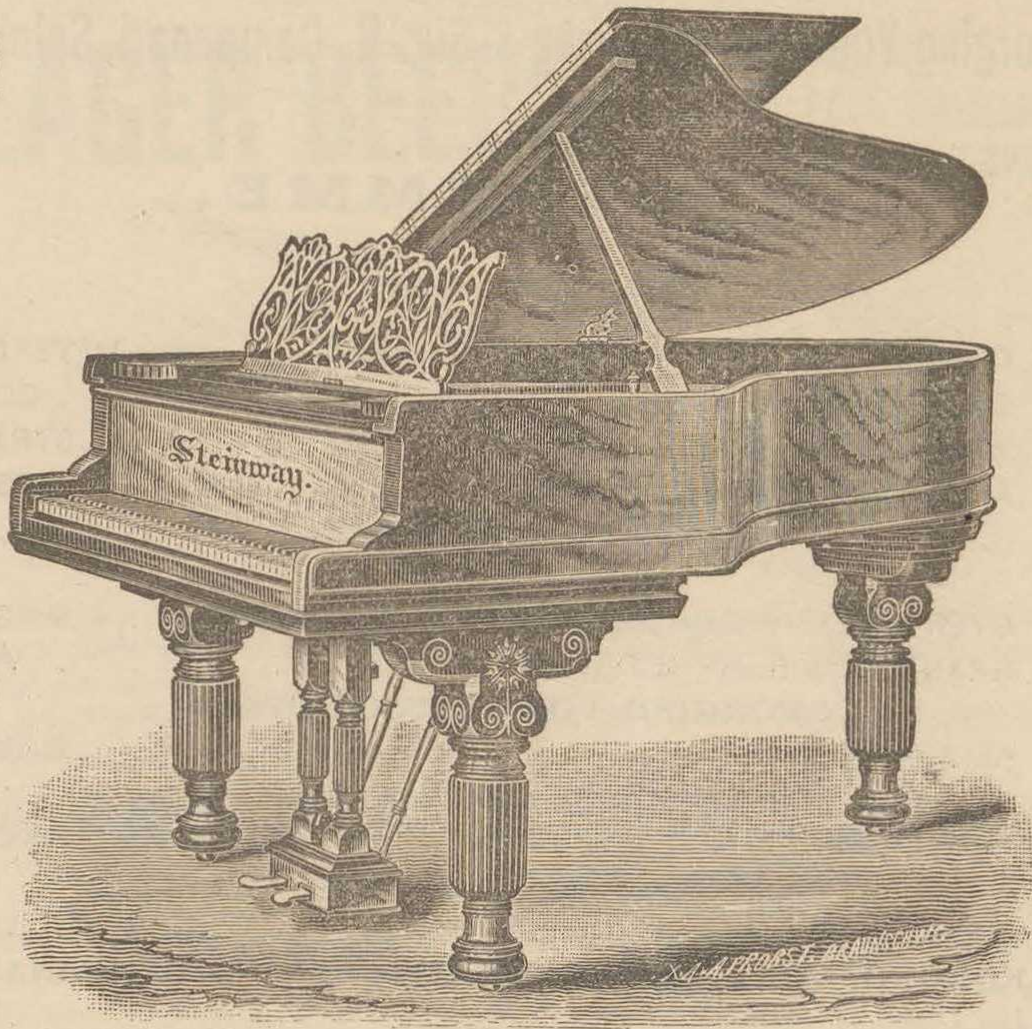
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